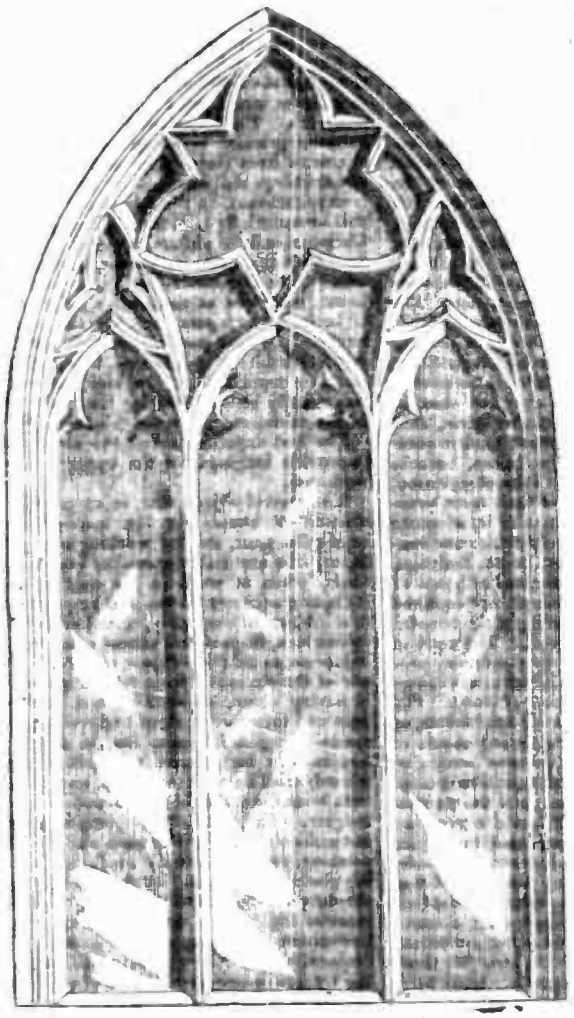
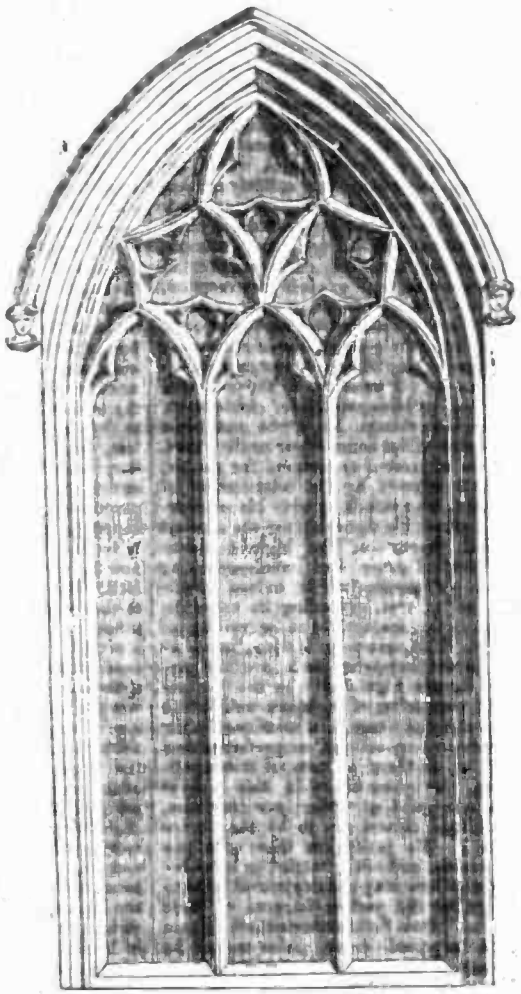
there is no doubt, soon meet with imitation, in different parts of the metropolis, from private speculators or public philanthropic bodies. As a pecuniary speculation, there can be no doubt but that an investment would prove as remunerative to the capitalists in the undertaking as it is to the lodging-house keeper, who, without the additional profits which he often receives as a "fence," and in many other ways, realizes a profit of 200*l.* per cent. The disposition of the profits will, however, be left to the option of the shareholders.

It must be borne in mind that the object of the proposed society is not one of monopoly, but of wholesome competition, with the hope that if its results are successful, they may be more fully and effectually developed by the efforts of private enterprise and speculation, by builders or district philanthropic bodies.

Communications are for the present requested to be addressed to Mr. Booth, chemical engineer, 2, Upper St. Martin's-lane, Charing Cross.





CHURCH WINDOWS.

TO THE EDITOR OF THE BUILDER.

SIR,—Agreeably to my promise and your request, I again trouble you with some sketches of windows in a fine old abbey church at this place; there are many other fine parts belonging to this church, but being delineated in Britton's Ecclesiastical Antiquities, it would be folly to engrave them again. The two windows which I send you are not engraved there or elsewhere that I am aware of; and as you remarked of the one at Grantchester, your readers may amuse and advantage themselves, by drawing the strict geometrical forms first, and then filling in afterwards.

I remain, dear Sir, yours truly,

J. C. L.

Malmsbury, June 27, 1843.

EXHIBITION OF THE CARTOONS, WESTMINSTER HALL.

AMONG the memorable circumstances connected with the history of the "Hall of Rufus," may be reckoned that of its being applied to a purpose which, so far from ever being contemplated for it, would, not many years ago, have been considered altogether chimerical in itself. Scenes both festive and solemn have from time to time taken place within its walls,—coronation banquets, and judicial proceedings, which unkinged and more than uncrowned an English monarch; yet never till now has it been made a theatre for any pageant of art. Doubts were entertained beforehand as to whether the place itself was suited for the occasion otherwise than by its spaciousness; but they are now removed by almost the very first glance, for though hardly noticeable in themselves, the windows that have been opened in the sides of the roof afford quite sufficient light, attended, too, with a very different effect from that proceeding from skylights or lanterns of the usual form,—quiet and solemn, yet strong enough for viewing the cartoons distinctly. The space enclosed for the exhibition is divided by a lofty screen running down the middle of it, and extending nearly from end to end, so as to form in manner two separate rooms or galleries, about 25 feet or more in width, and not much less than 200 in length. By this means nearly double the extent of wall for hanging the cartoons is obtained; and they also shew themselves to greater advantage than they would have done in a space double the breadth.

Thus much for the mere *locale* and the accommodation provided for the occasion; to come to the exhibition itself, it may fairly be called a striking one, if only because it is so very unlike what we are accustomed to. Excepting in its singularity, there is nothing at all catching in the general *coup d'œil*. Instead of a dazzling array of gilded frames, and pictures got up for effect, and painted up to exhibition proof, we behold only a very Quaker-looking assemblage of what may in the eyes of many appear very much like engravings magnified; nor are the subjects themselves of a kind calculated to interest, or to be relished by every one. There is nothing here that is "very charming," or "very pretty," nothing to call forth exclamations of "How very natural!" or "How very nice!" Ordinary criticism feels itself quite put out, and at a loss; for hardly can people all at once expand their ideas so as really to feel merits they have scarcely had any notion of before. Whether they care to own it or not, on many the first impression will not be a particularly favourable one, and not a few will go away dissatisfied, not so much with the cartoons as with themselves, on finding that they can only acquiesce in that admiration which they give others credit for really feeling.

As to our own first impressions at the private view, they were greatly more favourable than we dared venture to anticipate, and of a kind that gave us assurance of a higher sort of interest than that immediately felt at the moment, when the excitement of curiosity was perhaps uppermost. At present we can speak only in very general terms, having been able to do little more than reconnoitre the collection, without dwelling at all leisurely upon any of the individual subjects. We saw enough, however, to convince us that many of them are highly worthy of attentive examination and study. In any other exhibition, a single work of the kind would show itself as a star, and attract attention accordingly; but in a constellation of poetical and historic compositions like the present, many that might elsewhere shine "as bright particular stars," are overlooked. Of course there are various degrees of merit, yet no works of positive demerit—

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